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PROJECT RUNWAY

A+E NETWORKS

LIFE IS ENTERTAINING.





Director Jehane Noujaim's doc *The Square*, recently acquired by Netflix, enjoyed two world premieres.

"A lot of programs these days are about celebs going on a 'life journey,' cryin' at the end of it... This is not that sort of program." **30**



on the cover

Design firm MK12 collaborated with the filmmakers of the feature doc *Particle Fever* to help explain particle theory via stunning animations. (Image courtesy MK12 and The Ebeling Group)

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BBC Worldwide's *Million Dollar Intern* is moving internationally.

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My science shame

I have a confession to make, and it's not something I'm proud of. But given that this issue of *realscreen* is headed to the World Congress of Science and Factual Producers in beautiful Montreal, I feel the timing is appropriate to get this 1,000-pound weight off of my sagging shoulders. Deep breath... here goes.

As a high school student, I lasted one day – one measly 45-minute period – in my Grade 11 physics class.

This is something that has haunted me to various degrees for all the years since, but even more so since I've come on board at *realscreen* and watched scores of science documentaries and series, lovingly produced by individuals who, I can only assume, stuck it out and went the distance in physics class.

Sure, I did take chemistry and biology, and did rather well with both subjects – bar the time in biology class when I accidentally sent a frog carcass flying across the lab while attempting to dissect it, and into the lap of another student. Marita, if by any chance you're reading this, I do hope I haven't scarred you for life.

And yes, I did try to make up for my physics failings by reading popular science books making the rounds amongst the smart folks – *Goethe*, *Escher*, *Bach* and *Six Easy Pieces* among them. But still, I carried the fear of potentially being seen as physics-phobic.

That's why I'm so excited to see *Particle Fever* (featured on page 24), a film that the *New York Times* has called a "mind-blower" – a sentiment echoed by those I know that have seen it. It's also why I'm keen to see more programming on the cable spectrum that deftly marries the smart stuff with the fun stuff – I can point to National Geographic Channel's *Brain Games* or Discovery's *The Big Brain Theory* as just two examples. Sure, science programmers and producers have been crafting entertaining and educational science content for years. But, especially in an era when tech mavens are the new rock stars (or, closer to the truth in terms of popularity and influence, the new hip hop stars), there's a golden opportunity for content creators to captivate growing audiences with inspiring and mind-expanding programming – and to have fun with it too.

So while I can't turn back the clock and walk back into that Grade 11 class, or pin down that frog more securely, I can, and will, greedily consume clever, creative and challenging science content. And so will many, many others.

Please keep it coming.

Cheers,
Barry Walsh
Editor and Content Director
realscreen

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100- 366 Adelaide Street West, Toronto, Ontario, Canada M5V 1R9
Tel. 416-408-2300 Fax 416-408-0870 www.realscreen.com

VP & Publisher **Claire Macdonald** cmacdonald@brunico.com
Editor and Content Director **Barry Walsh** bwalsh@brunico.com
Associate Editor **Adam Benzine** abenzine@brunico.com
Staff Writer **Kelly Anderson** kanderson@brunico.com
Contributors **Chris Palmer**, **Kevin Ritchie**, **John Smithson**
Associate Publisher **Melissa Giddens** mgiddens@brunico.com
Account Manager **Lisa Faktor** lfaktor@brunico.com
Marketing & Publishing Coordinator **Aimee Ross** aross@brunico.com
Creative Manager **Andrew Glowala** aglowala@brunico.com
Art Director **Mark Lacoursiere** mlacoursiere@brunico.com
Production/Distribution Coordinator **Robert Lines** rlines@brunico.com

webmaster **Farhan Quadri**

AUDIENCE SERVICES

Director of Audience & Production Services **Jennifer Colvin**
jcolvin@brunico.com
Manager, Audience Services **Christine McNalley** cmcnalley@brunico.com

CORPORATE

President & CEO **Russell Goldstein** rgoldstein@brunico.com
VP & Editorial Director **Mary Maddever** mmaddever@brunico.com
VP & Publisher, *Kidscreen* **Jocelyn Christie** jchristie@brunico.com
VP Administration and Finance **Linda Lovegrove** llovegrove@brunico.com
VP and Chief Information Officer **Omri Tintpulver** otintpulver@brunico.com

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That's a wrap

The crowd at our BCON Expo NY in late October was treated to high-level and insightful panels featuring experts from all facets of the global branded content community. Presented by *realscreen* and *STREAM*, the day featured speakers from the likes of Google/YouTube, Intel, The Chernin Group, Universal Music Enterprises and Vice Media, and examined brand-funded content models across platforms that have stood out in the past year, and the mechanics behind their success.

Sincere thanks to all of the speakers for sharing both their knowledge and their predictions for what's next in the space and to our advisory board for its unwavering determination to set forth an agenda that truly inspired and educated.

Our team here is now pulling out all the stops to make the upcoming edition of the Realscreen Summit the best ever. Now in its 16th year, the Summit is undeniably the most important non-fiction market and conference on the international circuit and is poised to attract well over 2,500 delegates from around the globe. The advisory board, helmed by **Jonathan Murray**, chairman, Bunim/Murray Productions and **Eileen O'Neill**, group president, Discovery, TLC and Discovery Fit & Health Networks, is committed to covering new ground and tackling the most relevant issues and trends in today's unscripted and non-fiction landscape. The board is rounded out by **Julian Bellamy**, creative director, head of production and development, Discovery Networks International; **Michael Davies**, president, Embassy Row; **Nick Fraser**, commissioning editor, BBC 'Storyville'; **Eden Gaha**, president, Shine America; **Carl Hall**, managing director, Sky Vision; **Beth Hoppe**, chief programming executive and general manager, general audience programming, PBS; **Lauren Lexton**, co-founder and executive producer, Authentic Entertainment; **Greg Lipstone**, partner, ICM; **David Lyle**, CEO, National Geographic Channels; **David McKillop**, EVP & GM, A&E Network and **Andy Singer**, GM, Travel Channel.

The content agenda is quickly taking shape and can be reviewed online at summit.realscreen.com. We look forward to welcoming you to the new home of the Summit, the Washington Hilton, January 26-29, 2014.

This is the last note from me before the holidays, so I'll take this opportunity to wish you, your colleagues and families a safe and festive season.

'til next time, go well

Claire Macdonald

VP & Publisher, *realscreen*

UPCOMING ADVERTISING & SPONSORSHIP OPPORTUNITIES

JANUARY/FEBRUARY

This issue will feature a special report on stock footage, as well as a history genre focus, a celebration of our 2013 Trailblazers, and a report on casting.

Bonus distribution

Realscreen Summit, NATPE, Impact Media Summit and Sundance Film Festival

Booking deadline

December 5

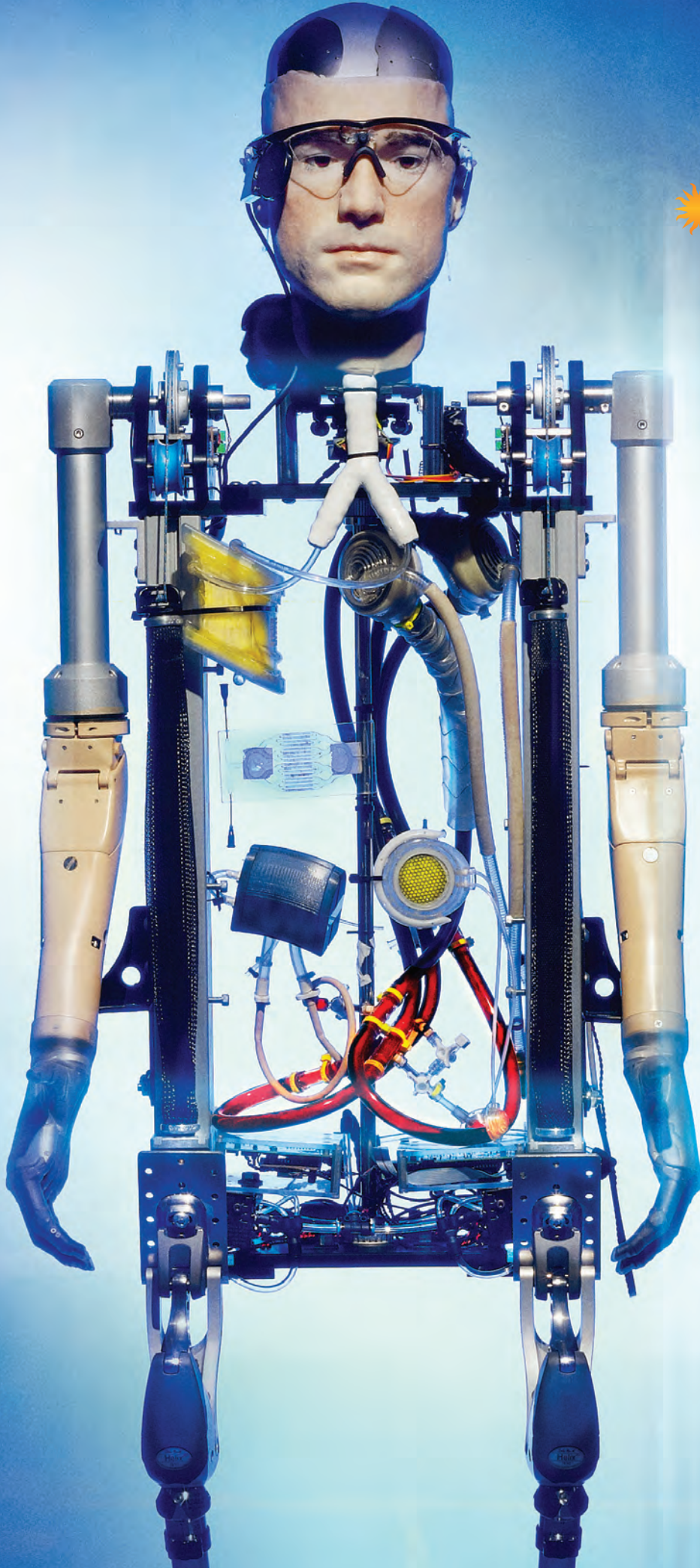
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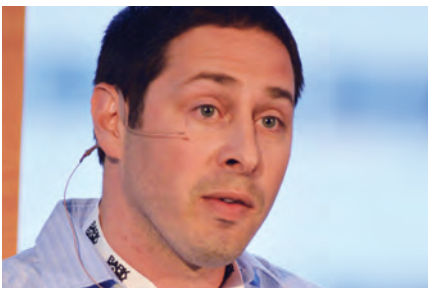
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BRANDS, NETS AND PRODUCERS TALK **BIZ** AT BCON EXPO

BY ADAM BENZINE



Delegates from across the branded entertainment and television landscape converged on New York in late October, to discuss trends and trade tips at the BCON Expo, presented by *realscreen* and sister brand *STREAM*.

With speakers from firms such as Google, PepsiCo, NBC Entertainment, OgilvyEntertainment, Intel, Awesomeness TV, Discovery Networks International and Universal Music Enterprises in attendance, the day-long event – formerly known as *realscreen*'s Branded Entertainment Forum – offered a broad array of content.

During his keynote conversation with Bungalow Media + Entertainment CEO Robert Friedman, Vice Media chief strategic officer Spencer Baim told delegates that the Brooklyn-based multimedia company is looking to open more offices abroad following its US\$70 million deal with 21st Century Fox.

Discussing August's deal, which saw Fox acquiring a 5% stake in Vice – and subsequently valuing the company at US\$1.4 billion – Baim said “the main priority now is global expansion.”

Vice recently opened its first office in China and is now targeting India and Russia for its next outposts, he added.

When asked why Fox would acquire a stake in Vice Media, Baim said: “There isn't another media company around the world that is as attractive to the young media demographic that brands care about the most.”

Vice is now starting to think about scripted entertainment, and in particular comedy, as it branches out. “We're looking for other ways to build the Vice brand,” Baim offered. Another area that Vice sees a lot of potential in is food. The company currently has a show called *Munchies*, and Baim said: “We're going to launch a food channel,

based on the fact that we see young people experiencing food in a new way.”

One of the more popular sessions of the day proved to be “What's Next: Beyond the Webisode.” The panel saw OgilvyEntertainment president Doug Scott, Grip Limited creative partner Randy Stein and The Chernin Group's EVP of digital production and programming Billy Parks offering case studies of work that has reframed the definition of what branded content could be, and discussing how the ventures came to be.

Parks highlighted *@SummerBreak*, a year-long collaboration between BBDO, AT&T and Chernin that resulted in a daily reality web series, which delved into the lives of high school seniors as they spent their final summer together before college.

Stein, meanwhile, presented his agency's work on a feature film funded by Canadian beer brand Kokanee and produced by Alliance Films, *The Movie Out Here*; while Scott discussed the creation and distribution of an interactive graphic novel for soft drink brand Fanta.

Other sessions through the day included an interview with Xavier Kochhar, CEO of analytics firm Structured Data Intelligence; a session comparing and contrasting the opportunities for branded content programming via online platforms and on television featuring executives from such companies as Google, Awesomeness TV and Discovery Networks International; and a presentation discussing Intel's Cannes Lions-winning series of “social films.”

The day wrapped on a musical note, with a session exploring opportunities for branded content in the music space, featuring execs from Universal Music Enterprises, Viacom, Live Nation, global agency JWT and Roc Nation.

From top to bottom: Vice Media's Spencer Baim chats with Bungalow Media + Entertainment's Bob Friedman; The Chernin Group's Billy Parks; OgilvyEntertainment's Doug Scott; Awesomeness TV's Russ Axelrod; Discovery Networks International's Deena Edwards. (Photos: Dwayne Hill)

Greenlit & Gone

A look at what's on the way from assorted networks, and what's on the way out.

APB with Troy Dunn (w/t)

Produced by: Shed Media U.S.
Network: TNT

Every Street United

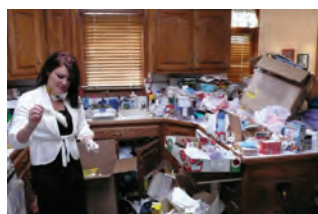
Produced by:
Mandalay Sports Media
Platform: Xbox Entertainment Studios

Exo-Planets (w/t, one-off)

Produced by:
Pioneer Productions
Network: Science Channel

Britain's Next Top Model

Produced by:
Thumbs Up Productions
Network: Sky Living



Hoarders

Produced by:
Screaming Flea Productions
Network: A&E

What Would Ryan Lochte Do?

Produced by:
Intuitive Entertainment
Network: E!

POINTED ARROW: A Producer's Perspective

BY JOHN SMITHSON

Wherever independent producers are huddled in conversation, gossip inevitably turns to one thing – who's buying production companies, and who's selling. One number is tracked in obsessive detail; the multiple. It's the magic number that normally dictates the sale terms. Your potential suitor multiplies your profit by this number, normally somewhere between six and 10, to come up with an offer price.

Consolidation has been the dominant trend in the UK indie sector for at least the last decade, with a direct commercial and creative impact. It's been a similar story in other key territories, especially in the U.S. where many of the hot companies have been snapped up.

For those lucky enough to be acquired, life has not been too bad. Who can blame the owner of an indie, who has fought to grow their company in an increasingly tough environment, for cashing in their chips when the buying company makes an offer that is life changing? In virtually all the deals you see, you think it's a good move for the indie concerned, and is well deserved.

Plenty of people have made millions out of other sectors of the media, so why shouldn't the people that actually come up with the ideas and make the shows get their rightful slice of the pie?

Although it is a culture shock, most indies have been relatively happy being part of a bigger entity. Most of the buyers in the market have been savvy about handling their new acquisitions, each coming with their own proud culture and talent pool. The brands have survived, creativity thrives and life continues as normal. Broadcasters have learned to adapt to the new reality. It's still the best ideas and the best talent that brings in the work, not the name on the door.

So is the constant cycle of consolidation a good thing? Isn't restless regeneration fundamental to any creative business? Or is there also a downside?

There was a time a couple of years ago when 16

of the top 20 UK indies had been sold. Was this the end of the sector, with the big guys getting all the work and everyone else feeding on scraps?

People started to discuss that there were no more "good" indies to buy and that the whole independent sector would never be the same again. What happened to diversity of supply? Also, there were now some very big beasts rampaging through the indie jungle.

In the UK, there is concern that most of these beasts are not native, with half the total UK indie business of £2.8 billion (or just under US\$4.5 billion) now in foreign ownership.

Big names such as Fox, NBC Universal and Warner Bros. each have a collection of top indies in the trophy cabinet. But I prefer to think the glass is half full. There are opportunities aplenty for smart indies. Two of the biggest hit shows around, the BBC's *Great British Bake Off* and Discovery's *Gold Rush*, are made by indies that have yet to sell.

We work in a totally international business, roaming the world to sell our work. So what does it matter if ownership is also global? New talent and new companies are constantly emerging. That's what TV is all about – the next hot talent, the next great idea.

It might be smart execs leaving broadcasters, old hands leaving their large indie to set up on their own, or showrunners wanting to own rather than run. My two colleagues and I would not have left the comfort of our old company (which was acquired twice) to set up Arrow if we did not believe there was opportunity out there.

So I think the mixed indie economy of global superindies and hungry, smart and nimble new indies is both healthy and exciting for all.

John Smithson is creative director of Arrow Media, an indie he co-founded in 2011. Previously he was chief executive of Darlow Smithson Productions.





Exec shuffle at Syfy, USA

NBCUniversal cable networks Syfy and USA Network have shuffled their executive teams, with Bill McGoldrick (pictured) named the exec VP of original content for Syfy, replacing Mark Stern.

McGoldrick, most recently the exec VP of original scripted programming for USA, will take on his new role immediately, and report to Syfy president Dave Howe.

In his new role, McGoldrick will oversee the development and production of Syfy's unscripted and scripted original programming, as well as international coproductions. He will also be responsible for Syfy Films' theatrical department.

Stern, who headed up Syfy's programming for the past 11 years, with credits including *Face Off* and *Warehouse 13*, will become the executive producer for an upcoming Syfy series, the network said.

In related news, Jackie de Crinis has been named exec VP of original programming for USA Network. She will report to USA president Chris McCumber.

In the newly created role, she will oversee all production and development of USA's original programming, including scripted and unscripted. She was promoted from her role as senior program executive for the network. Previously she held positions at ABC, 20th Century Fox and TriStar.

"Bill and Jackie both have uncanny instincts about quality content that resonates with audiences, and are incredibly brand savvy," said Bonnie Hammer, chairman of NBCUniversal Cable Entertainment.

Kelly Anderson



BEST PRACTICES:

KEEPING YOUR MIND SHARP FOR WORK

BY CHRIS PALMER AND JAZMIN GARCIA

Is your mind sharp, alert, and focused throughout the entire work day? If you're anything like me, the answer's no. You get sleepy, your brain feels sluggish, and occasionally you feel off your game for the whole day. Fortunately, there are some actions you can take to keep your mind focused and creative for work, and it all starts at home:

1 SLEEP: Make sure you log enough hours of sleep every night. The amount one requires varies from person to person and can range from six to 10 hours a night. Find out how much sleep is best for you because without sufficient sleep, you'll find it harder to focus, make decisions, and even get along with colleagues.

2 EXERCISE: Exercise can help boost creativity and lift you out of bad moods. If you experience drowsiness after lunch, try walking briskly for a few minutes and stretching. This small burst of exercise can shake off that sleepiness and get you back on track for the rest of the work day.

3 EXERCISE YOUR BRAIN: Sometimes we think only our heart and muscles need activity, but our brain is a powerful organ that needs to be kept stimulated, too. Try memorizing a few phone numbers instead of immediately reaching for your phone's contact list. Mentally add up your purchases at the store, challenge yourself with a crossword puzzle, or make it a point to recall the names of everyone you've met throughout the day. There are also plenty of online games to challenge your mind.

4 BE A LIFELONG LEARNER: We might not all have time to learn a new language or instrument, but try a new recipe. Pick up chess, listen to a radio station in a different language, or learn new words – put another way, venture outside your comfort zone. The brain craves information, and the more you challenge it, the more it will gain strength and power. My father learned Spanish in his spare time in his 60s.

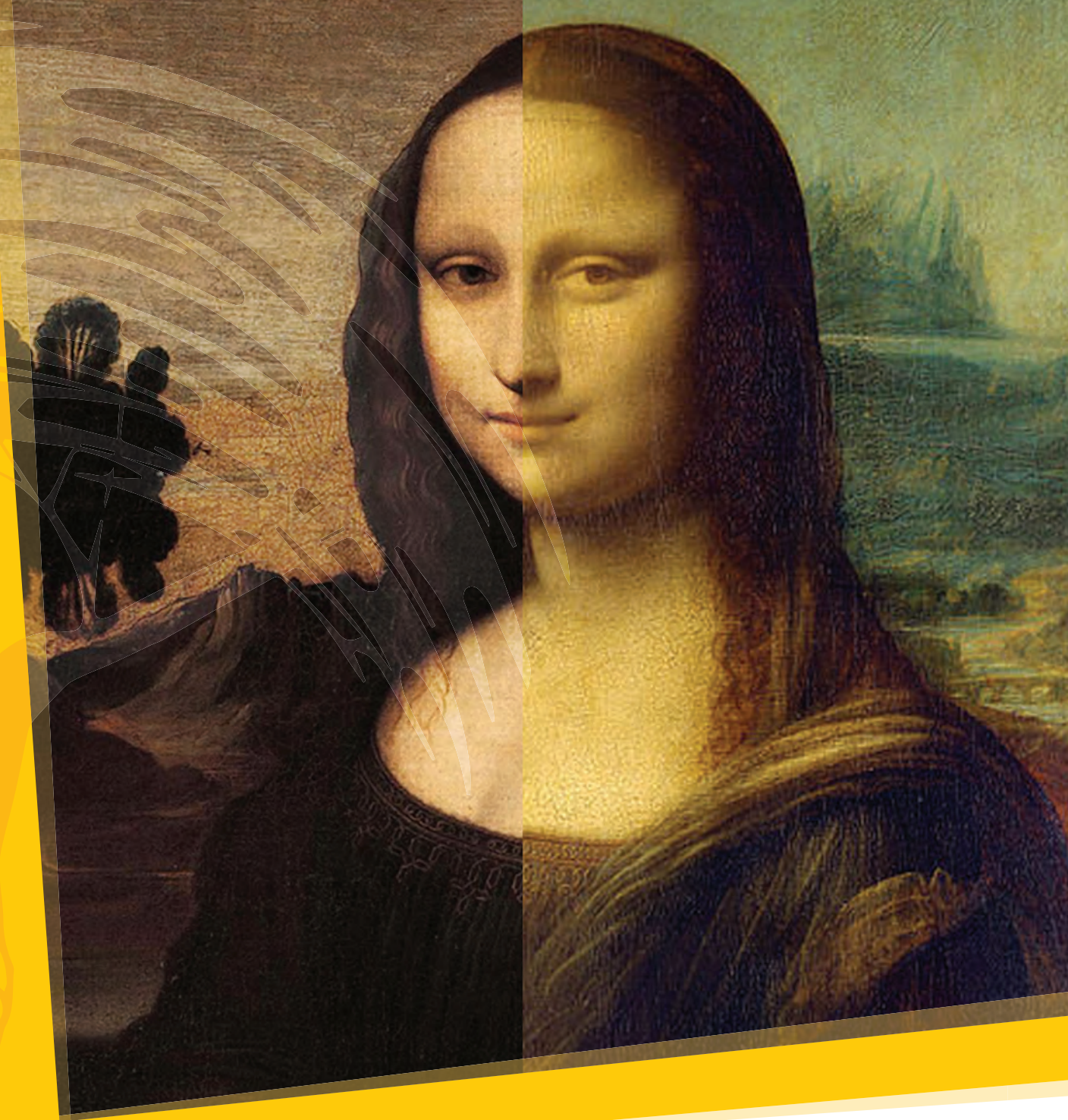
5 CREATE A TO-DO LIST: If you find yourself forgetting what you must accomplish for the day or neglecting your top priority task, write a to-do list (see my column in the previous issue of *realscreen*). It will de-clutter your mind and leave "head-room" for more important tasks.

6 LIMIT DISTRACTIONS: Once at work, leave whatever distractions you can at the door. Don't be afraid to close off your social websites, especially when you have an approaching deadline. If staying off social media proves difficult, use it as a reward – "I've finished four items from my to-do list, so I'll allow myself five minutes on Facebook." Many of us use social websites for work, so if you can't sign out, turn off notifications, and make yourself "unavailable." It's a lot more difficult to complete a task when there are many other things fighting for your attention.

7 EAT AND DRINK HEALTHILY: Drink plenty of water and don't forget to eat! Many times, I have rushed from one meeting to the next ignoring my stomach. Before I knew better, I would grab a chocolate chip cookie or another unhealthy snack to hold me over. Let's face it – it's hard to focus with a growling stomach. For hectic days, keep healthy snacks like nuts, carrots, and raisins at the office.

Keep your mind sharp, and it will benefit your career and enrich your life.

Professor Chris Palmer is the director of American University's Center for Environmental Filmmaking and author of the Sierra Club book Shooting in the Wild: An Insider's Account of Making Movies in the Animal Kingdom. Jazmin Garcia is a filmmaker and MA candidate at American University. •



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GLOBETROTTING TV

BY KEVIN RITCHIE

Increasingly, broadcasters and cable giants are ramping up their international portfolios to drive new revenues. For commissioners, that means finding the right mix of content with global appeal and niche local programming. *Realscreen* talked to execs from various network groups to find out what's working for their international content strategies.

Outline Productions'
Million Dollar Intern
travels well for BBC
Worldwide.



BBC WORLDWIDE

GLOBAL TITLES: *Million Dollar Intern*, *Factomania*, *Best In Town*

THE STRATEGY: In October, BBC Worldwide (BBCWW) announced plans to ramp up factual content in the areas of natural history, science and history, which will allow the company to work with a wider range of coproduction partners. The move is part of a larger commitment to grow content investment by £30 million (US\$48.2 million) to £200 million annually, resulting in more first-look deals as well as fully-funded commissions for its channels. Next year, BBCWW will launch the premium factual channel BBC Earth, the drama channel BBC First and an as-yet-untitled, male-skewing factual channel.

WHAT TRAVELS WELL FOR BBCWW? Simple, compelling premises that are instantly identifiable in the title, and subject matter relevant to multiple markets. Talent-driven programs are key and, unsurprisingly, a lot of BBCWW's on-air voices tend to speak with British accents.

Tracy Forsyth, vice president of commissioning for BBCWW, looks for "credible experts with a real

palpable passion that's not a cerebral passion, but a visceral one" with an ability to drive their own PR – "people that are smart [and] with heart that bounce off the screen," she adds.

HOT MARKETS: South Africa, Poland, Brazil, Latin America

LOCAL COMMISSIONS: Market-specific concerns often drive the local commissioning strategy. For example, BBCWW aims to expand viewership among South Africa's growing black middle class, while in Latin America, the company is looking to work with more local prodcos.

PARTNERSHIPS: "In the future, we will definitely look for more coproduction partners to increase budgets, scale and ambition," Forsyth says. "We're trying to make channel-defining commissions so the challenge will always be finding external coproduction partners that are aligned editorially. That is something I will be looking to do more in the next 18 months."

AUDIENCE & STRATEGY



Leftfield Pictures' History hit *Pawn Stars* is the "gift that keeps on giving" for A+E Networks internationally.

A+E NETWORKS

THE STRATEGY: A+E's portfolio of channels – including History, A&E, Lifetime, Bio, H2, Crime & Investigation (CI) and Military History – is spreading across the globe via myriad joint venture partnerships and licensing agreements, with activity in early November including a UK launch for Lifetime, launches in the Philippines for Lifetime and H2, and channel launches in France via a partnership with Canal+. According to Christian Murphy, senior vice president of international programming and marketing for the group, its combination of successful character-based franchise series and tentpole event programming has propelled strong growth for the international channels, currently seen in more than 150 countries in 37 languages.

"We spend quite a lot of time, energy and money around identifying key tentpole events for our brands, mostly in the history space but it can be elsewhere," he says, citing *Mankind: the Story of Us* as a mini-series that performed well internationally, and *Big History*, a series narrated by *Breaking Bad* star Bryan Cranston that recently premiered in the U.S. on H2, as a newer example.

WHAT TRAVELS WELL FOR A+E? Murphy calls the History smash *Pawn Stars*, several seasons deep, "the gift that keeps on giving," due to what he calls its "universal appeal." While the American version of the show is, as he puts it, "'top of the pops' in most markets it's in," a UK version also airs on History in the region, and another local version is currently casting. *Storage Wars* is also strong internationally as are other "artefactual" series such as *American Pickers* and *American Restoration*.

Interestingly, the top-rated unscripted series on American cable television, *Duck Dynasty*, is a little bit slower out of the gate in terms of garnering big international audiences. "It hasn't yet been universally embraced," says Murphy. "It takes a little bit of time for viewers to warm up to it but once they get into it, it grows pretty quickly."

HOT MARKETS: Latin America, India, Asia. "South Africa, we feel, has huge potential," Murphy adds.

PARTNERSHIPS: Murphy says the international channels "still have a real need for blue-chip, event-style programming. So we're looking to come together as a global network and do copros with our channel partners." **BW**

NATIONAL GEOGRAPHIC CHANNELS INTERNATIONAL

THE STRATEGY: The bulk of NGCI's commissioning takes place out of the company's headquarters in Washington, DC, with the international channels taking a large portion of shows originating from the U.S. market. The remaining 30% is content specifically commissioned for the international channels. The company also commissions local programming in local languages to complement globally facing content.

Although international commissions go to a wide base of producers, most are awarded to UK companies. "That's just an indication of the real health of the factual production sector in the UK at the moment," says Hamish Mykura, EVP and head of international content for NGCI. "As we look to the future I would definitely welcome a period where it's just as easy to commission a quality show from Singapore or Colombia as it is from LA, New York or London. That is rapidly approaching."

WHAT TRAVELS WELL FOR NGCI? Universal appeal is the M.O. at NGCI. Shows with big emotional pay-offs, such as automotive refurbishing series *Car S.O.S.*, the network's number one show in Japan, or man-against-nature docuseries such as *Wicked Tuna*, resonate. Big science programming such as Seth McFarlane's upcoming 13-part take on *Cosmos* or U.S.-centric history programming that can double as a primer for global audiences, such as the JFK doc *Seven Days that Made a President*, also works well abroad.

"A hit is a hit is a hit, and if you've got a show that's really working in one territory, it's more than likely that show will travel well to most other territories," he says. (Continued on next page)



Shows with emotional pay-offs, such as *Car S.O.S.* from Renegade Pictures, work well for NGCI's content pipeline.

HOT MARKETS: Asia, Southeast Asia, Latin America

LOCAL COMMISSIONS: Local commissions are often undertaken with an eye to formatting them in similar markets. The In Focus Asia-produced paranormal series *I Wouldn't Go In There* follows urban explorers investigating haunted sites in cities across Asia and has either aired or been remade for multiple markets across the continent. "You can really build a brand out of a success in a region," he says.

PARTNERSHIPS: When NGCI's American counterpart does not come on board as a partner, the company regularly turns to PBS, the Smithsonian Channel, the Weather Channel or MSNBC in the U.S. In Europe, Channel 4, BBC, ZDF and France Télévisions have partnered with NGCI. Mykura does not mind losing a territory or two if it means funding a big, expensive project.

"We're more flexible about coproductions than some producers realize," he says. "We'll window with the terrestrial broadcaster and we'll take the rest of the international rights. That model is really important for us in terms of the way we fund our output overall."



Jonathan Phang's *Gourmet Express*, produced by Transparent Television, will air on Travel Channel and Food Network in various markets.

SCRIPPS NETWORKS INTERACTIVE

GLOBAL TITLES: *Diners, Drive-Ins and Dives*; *Great Train Rides*; *Jenny Powell's Luxury Uncovered*

THE STRATEGY: Four years ago, Scripps launched its brands Food Network, Travel Channel and Fine Living internationally. The channels are built on the 2,000 annual programming hours the cable giant commissions each year, with targeted commissions adding local flavor. Roughly 80% of the programming comes from the Scripps catalog, 10-15% comes from

acquisitions and 5-10% falls under either original commissions or pre-sales.

WHAT TRAVELS WELL FOR SCRIPPS?

Initially, Scripps' SVP of content and marketing for EMEA, Nick Thorogood, thought Food Network would have to go extremely local in appeal. Instead he has found viewers open to programming about international cuisine or American food. "People love different food. It's finding the things people can relate to," he says, adding

015

NE ME QUITTE PAS

KILLING TIME

BROADCASTING THE END - A TALE ABOUT A MAGIC MOUNTAIN

SHADO'MAN

FROM THE NETHERLANDS AT IDFA 2013

NE ME QUITTE PAS

Directed by Niels van Koevorden & Sabine Lubbe Bakker
Produced by Pieter van Huystee Film

Feature-Length Competition

SHADO'MAN

Directed by Boris Gerrets
Produced by Pieter van Huystee Film

Feature-Length Competition

BROADCASTING THE END - A TALE ABOUT A MAGIC MOUNTAIN

Directed by Martijn Payens
Produced by Mp² Media

First Appearance Competition

KILLING TIME

Directed by Jaap van Hoewijk
Produced by kvfilms
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AUDIENCE & STRATEGY

that a particular recipe, however unfamiliar, can be made relatable through familiar ingredients.

"Your food memories of those flavors are good enough that you can have the vicarious experience," he adds. "That works so well for food and yet we're really trying to make it work for wine. For a lot of people if they see a glass of red wine, they can't imagine anything other than one generic taste for red wine."

In terms of travel programming, a recognizable international brand is a good hook. He points to *Great Train Rides*, which is produced in partnership with the Orient Express group and stars a vintage train.

HOT MARKETS: United Kingdom, Sub-Saharan Africa, South Africa, Eastern Europe
LOCAL COMMISSIONS: In South Africa, Thorogood has found several companies that produce high-quality programming in line with brand values that complement its library of American programs.

However, familiarizing international audiences with certain genres can require a broader strategy. For example, shows about street food are popular in the U.S. but the genre is not well represented on TV in the UK. To introduce it, the network brought on Andy Bates, a presenter known for British street food, and created short-form content to air as interstitials around U.S. programming.

The network then greenlit a 15 x 30-minute series focusing on street food across the UK and then *Andy Bates' American Street Feasts*, in which the titular host traverses the U.S.

PARTNERSHIPS: Scripps has partnered on mixed-funding projects with international partners, such as *Recipes That Rock*, which originated in Australia, or with traditional broadcasters if the show will air on a multi-channel platform home to a Scripps brand. For example, the South African program *Charly's Cake Angels* airs first on terrestrial broadcaster SABC and Scripps has the secondary rights.

"We have to come up with clever models in which we all share the risk and the benefit and I think people are far more open to it than they were three or four years ago," he says.



Naked and Afraid, from *Renegade 83*, is a global traveler for DNI.

DISCOVERY NETWORKS INTERNATIONAL

GLOBAL TITLES: *Naked and Afraid*, *Breaking Magic*, *Unexplained Files*

THE STRATEGY: Under Julian Bellamy, DNI's London-based creative director and head of production and development, the company produced 1,200 hours of content in 2012, including regional and international commissions, and will have upped that number by year's end for 2013.

The company aims to commission shows in its core genres to air across as many markets as possible and then share that content with sister networks in the U.S., such as the RAW TV-produced *Unexplained Files* which is a hit for DNI in Latin America and Science Channel in the U.S.

"You can't just provide local content to every single market because it's incredibly expensive to do that," says Sarah Davies, vice president of factual development for DNI. "And it's actually more risky because if it doesn't work, you've put a huge amount of eggs in one basket."

WHAT TRAVELS WELL FOR DNI? Popular science series that are educational with a lower-case 'e,' series that mix science with magic, and survival are big genres for Discovery overseas, as they are at home in the United States.

Paranormal series tend to go over well in Latin America. "You can't rely on purely zeitgeist or character-driven shows," says Davies. "You have to understand what it is your audience is coming to those shows for."

HOT MARKETS: Latin America and Brazil. Says Davies: "If I could speak Portuguese, I'd move

there. I certainly wouldn't be surprised if the Brazilian market overtook the British market in terms of the ratings and the money that is driven through that market."

Davies is increasingly seeing the robust UK indie market branching out into international territories through local commissions in territories such as Brazil where homegrown prodcos can't keep up with demand for hours. "If the British indies can build bridges now and get to know not just us, but the other channels, I think Latin America is a really clever place to be."

LOCAL COMMISSIONS: These are primarily driven by lifestyle programming. However, if a particular factual program proves popular in a specific market, a local version will be commissioned. That happened with the survival series *Dual Survival* in Brazil.

PARTNERSHIPS: Davies also looks for series and docs airing locally that can be reversioned to air internationally or in the United States. For example, the Magnolia-produced *Shopping Night* started as an Italian show on DNI's Real Time channel. It was such a hit that DNI turned it into *Shopaholic Showdown* and *Desafio Fashionista* to air globally. •



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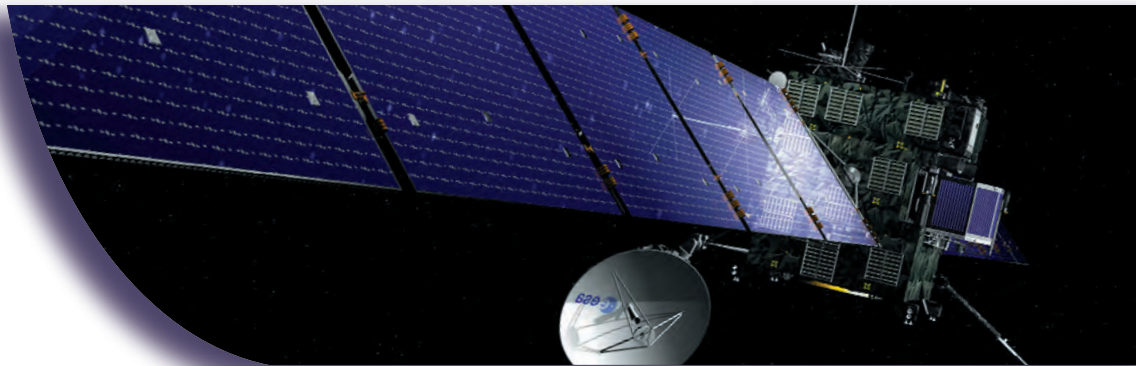


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The Square route

BY ADAM BENZINE

In taking an unflinching look at the Egyptian revolution through her film *The Square*, director Jehane Noujaim couldn't foresee the twists and turns that the uprising – and her film – would take.

After *The Square*'s win at Sundance, the situation in Egypt continued to change, culminating in the ousting of President Mohamed Morsi and the suspension of Egypt's constitution.

For most documentary filmmakers, having a world premiere at Sundance and winning one of the festival's top awards would mark a rewarding climax for several years of hard work. Now is the time to kick back, and bask in the acclaim.

But for director Jehane Noujaim and the team behind her Egyptian revolution documentary *The Square*, picking up the Audience Award for World Cinema Documentary in Park City this past January only served as an indicator that they were on the right track.

The Sundance win was followed by a further seven months of filming, right through to August 2013, during which time the film was radically reworked and remixed, with the entire third act changing.

This culminated, bizarrely, in a second world premiere for the film at the Toronto International Film Festival (TIFF) in September. And there too, the film won the audience prize, taking home the People's Choice Documentary Award. On the heels of this win, on-demand platform Netflix acquired the film in a headline-grabbing deal in early November.

The Square is not the first documentary

to focus on the protests that have taken place in Cairo's Tahrir Square: Jon Alpert and Matthew O'Neill's *In Tahrir Square* was shortlisted for an Oscar in 2011, and in the same year festivals in Toronto and Venice hosted *Tahrir 2011: The Good, The Bad and the Politician*; while Montreal and New York screened *Tahrir: Liberation Square*.

Those quick-turnaround films, however, focused largely on the 18-day revolution that took place in Egypt from January 25 to February 11 two years ago, while Noujaim's film offers a broader look at an array of characters – including Magdy Ashour, Ahmed Hassan, and the British-Egyptian actor Khalid Abdalla – campaigning on the frontlines of Cairo's street protests.

For Noujaim, whose past films include *Rafea: Solar Mama*, *Control Room* and *Startup.com*, the documentary marked a return to shooting in Egypt, where she had previously made 2007's *Egypt: We Are Watching You*. As signs of discontent started to flare in early 2011, she reconnected with some of the women featured in that film, who advised her that Cairo “was reaching a breaking point.”

“I had many friends saying, ‘I don't know whether you should fly in there, the whole



Karim Amer (left), Jehane Noujaim (center) and Dina Amer (right) in Toronto, shortly after *The Square* won TIFF's audience award. (Photo: Adam Benzine)

“There was always this looming threat of whether they might burst into the office and take the footage.”

country is upside down, I don't know if we could help you if you got arrested,' et cetera,” Noujaim tells *realscreen*, talking in Toronto several hours after her film's big win at TIFF.

Despite the risks, she decided to travel to Egypt, where she was promptly arrested within hours of arriving. “Our car was stopped, they found five DVDs of the previous film I'd made three years before, and because of that, were suspicious and took me in for about eight hours of questioning,” she says.

“I was then released and went directly to [Tahrir] Square where, over the following two weeks, I basically met my entire crew and the subjects of the film as well.”

It was in the Square that Noujaim first met Karim Amer, who would go on to produce the film, and his sister Dina, who serves as the film's interview producer. Karim, who at the time was designing one of Egypt's biggest hospitals, originally caught Noujaim's eye as a potential subject for the film, she recalls with a laugh.

“This film had to be birthed in the Square,” she says. “It had to be Egyptians making it; there was no way I could bring in my Puerto Rican producer from *Control Room* [Rosadel Varela], who I dearly love, to produce this. It needed to be Karim.”

Over the next two years, her team – which included five main camera operators – would go on to shoot a colossal 1,500 hours worth of footage. “The entire journey of the past two years has been a struggle of figuring out what the story of this film is, because it's not an obvious story,” Noujaim offers.

Karim Amer adds that at a certain point, the team's office – located five minutes from the Square – “became a citizen journalism hub.

“We were just filming everything, because our footage is also a record of history,” he says. “You don't even know if it's going to be useful, you just feel like something important is happening and it should be documented.”

While the collaborative approach helped secure some of the film's key footage, it made for a long and difficult editing process, which burned out five different editors. “You can crowdsource a shoot, but you can't crowdsource an edit,” Karim notes dryly.

And while being so close to the center of Egypt's protests put the team on the frontlines, it also brought risks. Noujaim offers that almost everyone who worked on the film was “either chased by the police or the army, or shot at, or wounded, or arrested.”

Dina Amer adds: “There was always this looming threat of whether they might burst

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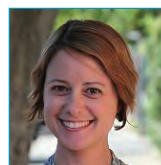


HOWARD SWARTZ
VP Production &
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REELING IN THE EYEBALLS

While some scripted hits certainly make big waves and get big numbers to boot (*Breaking Bad*, anyone?) networks and producers dealing in factual and unscripted programming are also creating trending TV in myriad ways. Whether it's examining true stories through factual drama, applying documentary techniques to fictionalized stories that tackle a subject, marrying cinematic approaches to factual content or lining up top-notch doc talent to tackle an issue in special series, this session will look at how to craft "can't miss" television in the unscripted and non-fiction space.

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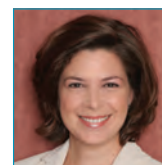
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In addition to winning audience awards at Sundance and TIFF, *The Square* also received the Tim Hetherington Award at Sheffield Doc/Fest in the UK.

into the office and take the footage. And it was difficult to concentrate, because there were constantly new developments happening outside our window.”

In part, *The Square* feels contemporary because, two years on from the initial protests, filmmakers in Egypt still face risks. On August 16, Canadian documentarian John Greyson was arrested in Cairo, along with doctor Tarek Loubani, and incarcerated without charge for 51 days. Their detainment led to vocal support from an array of filmmakers, including Alex Gibney and Sarah Polley, whose profiles helped to draw attention and likely aided their release.

Back in 2011, another complication facing Noujaim and her team was the fact that the director was having to work on her BBC doc, *Rafea: Solar Mama*, at the same time, which meant “going back and forth between a remote village in India and a huge revolutionary eruption in Tahrir Square.” In addition, the Cairo team had little in the way of funding and was basically “running on fumes,” as she puts it.

That said, Karim offers that “the access we got was very much based on our ability to say, ‘We’re independent; we’re not with Al Jazeera, we’re not with CNN, we’re the same guys you’ve seen here every day over two and a half years, and we’re unfunded.’”

Filming and editing continued, and by June 2012, Muslim Brotherhood candidate Mohamed Morsi had replaced Hosni Mubarak as Egypt’s president, drawing to a close 30 years of authoritarian rule.

The Square got accepted into Sundance, “but as we were on our way, two weeks before we left Cairo, Morsi declared dictatorial powers, and everybody was back in the streets again,” Noujaim explains.

“It was a betrayal. So for us to feel comfortable releasing a film which ends with a joyful celebration of the election of Morsi was impossible.”

“We were going to cancel Sundance,” adds Karim. In the end, a decision was made to continue with the Utah premiere but reclassify the film as a work-in-progress. The move proved to be a crucial one.

“The audience award we won at Sundance was a gigantic boost to everybody on the film,” says Noujaim. “I don’t know if we would have been able to last another year, filming and editing, without that boost.”

The new version of the film – which played at TIFF, opened the Montreal International Documentary Festival (RIDM) on November 13, and will play in Berlin next year – is markedly different from the original Sundance opus. And watching both titles side-by-side raises the question: when filming a current affairs topic, when is a film ever truly done?

“When I feel it’s done is when you have gone through the emotional journey and arc of your characters,” Noujaim reflects, “which I now feel we have.”

Still, she notes the irony of the double world premiere.

“Do I ever feel that I will have multiple world premieres of a film again? No,” she says. “But it was crucial for this film for the story to continue.” ●

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BRAVE NEW WORLDS

From a physics thriller to a microscopic examination of the human body, and projects that blend documentary, science and fiction to examine past events, *realscreen* looks at four new science-based projects designed to inspire, educate and entertain.

PARTICLE FEVER

Theatrical release: March 2014
Produced by Anthos Media; directed by Mark Levinson

The origin of all matter is a question that has captivated scientists for centuries, and four years ago, physicists came closer to answering it through the biggest and most expensive science experiment in history.

Less expensive and time consuming is a question often facing science documentarians: how to make complex scientific theories palatable for mainstream audiences?

In 2008, director Mark Levinson set out to do exactly that, by profiling a group of scientists using the Large Hadron Collider (LHC) to smash sub-atomic particles together in order to find answers for unsolved questions of physics.

The LHC took 20 years to build, with 10,000 scientists from more than 100 countries working in collaboration at the European Organization for Nuclear Research (CERN). Located roughly 574 feet beneath the Franco-Swiss border near Geneva, the machine went live in 2008 and four years later discovered the elusive particle that confers mass to all other particles, the Higgs boson.

Levinson knows the topic well. He earned a doctoral degree in particle physics from the University of California at Berkeley, but then landed in Hollywood, specializing in post-production writing and recording of dialogue – or ADR – for filmmakers such as Anthony Minghella and Milos Forman.

In 2007, he was shopping a narrative feature idea to angel investors when he heard that David Kaplan, a professor of physics at Johns Hopkins University, wanted to make a documentary about the LHC.

"I have not seen many narrative films that have treated science in a realistic way," explains Levinson. "When this story came up it struck me as having the



dramatic potential to be the real thing."

He began working on the doc full-time in 2008 until the discovery of the Higgs boson in 2012. A year later, *Particle Fever* began its festival run at Sheffield Doc/Fest. It has since screened in New York and Moscow, screens at the World Congress of Science and Factual Producers in Montreal in December and opens theatrically in March.

Essential to turning the story into a character-driven film were the scientists at the center of the action. Levinson ended up focusing on six – a mix of theoretical and experimental physicists – at varying stages of their careers, including young American post-doctorate Monica Dunford and Stanford University professor Savas Dimopoulos, whose 30 years of research would be tested by the particle collider.

With the support of CERN's press office,

The Globe of Science and Innovation, housed at the European Organization for Nuclear Research, or CERN, in Geneva.

Levinson integrated himself into the physicist community in Geneva. "Some people actually thought I worked there," he says. "It got to the point where people would ask me what I'd heard about when the beam was going to be up again and what the energy was going to be."

Although his physics background meant he understood what was going on, when and if a discovery would happen were the big questions.

Nine days after the LHC became operational in 2008, a short circuit between superconducting magnets caused tons of liquid helium to hemorrhage and explode. Consequently, the machine was shut down for a year and a half.

The accident ratcheted up the drama and gave

Levinson and DP Claudia Raschke-Robinson a chance to film the LHC's five-story particle detectors, which are inaccessible when running.

To sift through 500 hours of material, Levinson recruited long-time collaborator Walter Murch, an Oscar-winning film editor and sound designer whose credits include *Apocalypse Now* and *The English Patient*.

Murch has a deep interest in particle physics that allowed him to get a handle on the material. Although he has edited short docs and documentary sections in narrative features, *Particle Fever* is his first feature doc.

"For 15 months, it was the two of us in a room in New York pounding away at this material," he recalls. "So I had to gear up my assistant chops to allow me to do the work that I need to do."

To build momentum, Murch had to "visceralize" action that occurred off camera and at a minute, unobservable level. Take the accident that shut down the particle collider: it happened underground and out of sight – save for blinking monitors in the control room.

To lead up to the explosion, they used macro shots of the LHC, added sounds that might indicate protons traveling at the speed of light and interspersed images of people going about life on the surface unbeknownst to the brewing trouble below.

A shot of the superconducting magnets goes out of focus as the sound gets louder and cuts off. Cut to an eerily quiet scene of dead sunflowers with the CERN dome in the background. There's a low frequency thud, and the audience is now in the control room where the monitors flash from green to red.

"In essence, none of that 'really happened' – meaning, when the machine was operating nobody could photograph it," Murch explains. "When the explosion happened it didn't make a sound anyone could hear because it was so far underground, and yet we bent the rules to say, 'No, there could be a sound to indicate this moment.' So there's a musical truth to what's going on that serves the larger story."

"That's always the trail that you're walking down: this border between what actually happened and what you need to put together to convey the essence of what happened," he continues. "In documentary, you're clearly obligated to not bend things too much. On the other hand, to not bend things at all would make a film like this impossible because the physical representation of this world is so small."

Levinson's ADR background came in handy when it came time to craft clear and simple explanations of the particle theories.

Early on, the filmmaking team decided on lingo



and vocabulary to use consistently throughout the film. Levinson opens the film with Kaplan giving a lecture breaking down the main theories that would be put to the test, the divisions between theoretical and experimental physicists and why undertaking such a massively expensive project with no immediate financial benefit is necessary.

Levinson frequently filmed the physicists talking video diary-style into the camera, a technique that relayed the theories in a personal way without disrupting the dramatic flow. If an explanation was too complicated or unclear, Levinson wrote and re-recorded voiceovers and integrated them into the video diary scenes.

"The physicists are all very good and have a lot of presence but it was a process to get it down to the most concise, clear and useful explanations," he says.

Particle Fever concludes with footage from Werner Herzog's *Cave of Forgotten Dreams* depicting the ancient paintings in the Chauvet caves of southern France, which serves to connect early representations of nature and the complex equations physicists use to explain particle theories.

"As Savas says in the film, 'Why do we do art and why do we do science?'" says Murch. "These things are not obvious in how they help us through the day of eating and breathing and surviving. And yet the presence of art and knowledge – because science ultimately just means 'knowledge' – is arguably the thing that defines us as human beings."

Kevin Ritchie

"I haven't seen many narrative films that have treated science in a realistic way. When this story came up it struck me as having the dramatic potential to be the real thing."



THE CHALLENGER DISASTER/ FEYNMAN: THE CHALLENGER

Airing: Science Channel and Discovery Channel, November 16 and November 18, respectively

Coproduced by Science Channel and the BBC

In January 1986, NASA's Space Shuttle *Challenger* exploded upon take-off, killing the seven astronauts aboard. Nobel Prize-winning physicist Richard Feynman joined the presidential commission looking into the causes of the disaster and soon found himself at odds with the chair over his maverick investigative methods.

During a televised hearing, Feynman famously dropped a piece of rubber in a glass of ice water to show how the shuttle's O-ring gaskets could not withstand cold weather, and later pointed a finger at NASA officials in the Rogers Commission Report. "For a successful technology, reality must take precedence over public relations, for nature cannot be fooled," he wrote.

Feynman's approach to investigating the tragedy form the basis of Science Channel's first scripted factual drama, *The Challenger Disaster*, a coproduction with BBC Science based on Feynman's memoir and starring Oscar-winning

actor William Hurt in the lead role.

"If it is successful we're going to look to do one to two scripted dramas a year," Science's general manager and executive vice president Debbie Myers told *realscreen* at Discovery Communications' 2013-2014 upfront presentation. "Factual programming is our bread and butter but if a drama can bring people to Science to see all the non-fiction stuff that we've done, that's the strategy we're going to take."

For each scripted project, Science Channel will also air a companion doc to give viewers a primer on the drama. Thus, Science and the BBC produced the doc *Feynman: The Challenger* in tandem with *The Challenger Disaster* to delve into Feynman's accomplishments prior to the *Challenger* investigation. In addition to his role in the drama, Hurt also narrates the documentary.

"I'm very proud of the way the documentary makes some very complex science very accessible, which is the true genius of Richard Feynman," says Rocky Collins, who served as an

William Hurt portrays Nobel Prize-winning physicist Richard Feynman in *The Challenger Disaster*.

executive producer on the drama and doc. "The secret of his success and the fame he achieved as a scientist was his ability to make incredibly complicated physics seem simple without simplifying it."

Featuring archival interviews shot by the BBC just prior to Feynman's death in 1988, the half-hour doc is a biographical portrait of the charming and prolific scientist. Its archival research team also worked on the drama, becoming a go-to resource for historical accuracy on both projects.

Explaining complex physics within the projects was the biggest challenge for Collins. Keeping in mind what Collins calls Feynman's "true genius" – his ability to make complex theories understandable to the lay person – producers allowed the theoretical physicist to speak for himself whenever possible.

Britain's Open University also collaborated on the films, providing scientific advisors to ensure producers conveyed the scientific theories correctly. "This was run out of the science department at BBC – it wasn't BBC Drama – which is rare. So there was a commitment to historical and scientific accuracy as part of the DNA of the drama," adds Collins.

Integrating scientific background into the scripted feature without detracting from the human story and the magnitude of the *Challenger* explosion proved trickier. Wherever possible, the filmmakers slipped background information into dialogue exchanges, such as those between Feynman and fellow Rogers Commission panelist General Donald Kutyna, for example, "so the audience didn't feel like they're getting a science lesson when in fact they might've been," Collins explains.

That approach to the script impressed Hurt, a pilot who has studied NASA's shuttle series.

"It was beautifully written," he told *realscreen* at the Discovery upfront. "It wasn't about show and tell. It wasn't about gimmicks. It wasn't about attracting attention. It was about paying attention to the topic. I loved that and it was so intricate about that. I really thought, 'Oh God! I can finally play a character that's actually doing something.'" **KR**

LIFE ON US

Airing: ARTE, spring 2014

Coproduced by Mona Lisa Productions, ARTE, Smith & Nasht/ SBS in Australia; with the participation of Discovery Europe, RTBF, TV5 Canada, and INSERM, l'Oréal R&D, CNC, Procirep



Lyon-based Mona Lisa Productions, which specializes in science docs, is training its microscope on the terrain of the human body in the one-off *Life On Us*.

Directed by Pierre-Francois Gaudry, *Life On Us* uses Mona Lisa's patented shooting technology which incorporates the Philips ESEM (Environmental Scanning Electron Microscope), and treats the human body as if it were a landscape, complete with its own eco-system and inhabitants.

"The subject seems quite compelling to me for a large audience: embarking for a microscopic safari on the human body approached as a living planet," says Gaudry. "[We are] considering 'Planet Us' as a natural world, with a balance that has been built over million years of evolution, and showing the importance of the biodiversity on our body."

The feat of pulling it off didn't come without challenges, says Gaudry, especially considering the richness of the subject.

"When you start to explore how the human body is organized, colonized by all these creatures, the complexity of the interactions of our body with all these organisms, and the impact of such organisms on us, it's simply endless and vertiginous," he says. "There are still so many things to be discovered and so much research going on, trying to uncover the secrets of our body."

The technical challenges in capturing certain images, in particular the collection of samples of diverse organisms, required the collaboration of specialists in biology and scientific imaging. "Sometimes we were lucky, sometimes not," Gaudry admits. "It was, each time, a kind of experiment."

The microscopic techniques included a big focus on ESEM use, which allowed the team to work with living organisms, and binocular techniques to recreate atmospheres of the biological world. For



example, strands of hair on the body, upon being magnified 4,000 times in electron microscopy, can resemble palm trees or a bamboo forest.

"It is clear that ESEM footage is still very attractive to broadcasters, almost 20 years after Mona Lisa first revealed footage of living 'cannibal mites' and other species," says Eric Vernière, who handles international pre-sales at Mona Lisa.

Much like human beings, *Life On Us*, in addition to its 90-minute format, comes in many shapes and sizes. Mona Lisa is producing a hosted main format for ARTE, but it is also available in a 2 x 43-minute format, a 2 x 60-minute, un-hosted version from Smith and Nasht for SBS, and a 52-minute version to be adapted to the time slots of European terrestrials. In addition, there's the *Life On Us* interactive adventure produced for the web, iPads and Androids, from partner Kids Up Hill and Mona Lisa for ARTE Web.

Bringing science to primetime is something Catherine Alvaresse, deputy director of knowledge and discovery for the factual programming unit of ARTE France, believes strongly in, but the content needs to be compelling.

"Science on primetime needs to be spectacular, engaging, unique, and with very strong storytelling," she says. "Furthermore our primetime [programming slots] are 90 minutes and therefore the narration needs to be built as a real adventure thriller to last 90 minutes. *Life On Us* definitively contains all of that."

"*Life On Us* talks about us in a very intimate way but with a spectacular approach," she adds. **Kelly Anderson •**

Body hair or bamboo forest?
The Philips Environmental Scanning Electron Microscope magnifies much in *Life On Us*.

Syfy's upcoming live game show *Opposite Worlds* puts contestants into two radically different environments: a poverty-stricken "past" and a space-age "future."



SYFY HEADING TO "OPPOSITE WORLDS"

BY BARRY WALSH

NBCUniversal cable net Syfy has greenlit *Opposite Worlds*, a live competition series to be produced by Eyeworks USA, and will premiere it on January 21.

The series, based on the Chilean hit format *Mundos Opuestos*, splits 14 contestants into two teams, with each residing in a house divided into two "opposite worlds" – one representing the past, and the other, the future. Each division will come with its own sets of advantages and disadvantages, and the two teams, who will be taking part in assorted challenges, will be able to see each other via a glass wall separating them.

An interactive element will also play a role in the gameplay, as viewers will be able to participate in real time via social media and help determine the unfolding of events on screen.

Syfy acquired exclusive U.S. format rights for the series from Banijay International and Canal 13 in 2012.

Thus far, the format has aired in Chile and Colombia, and according to Sebastian Burkhardt, head of sales for Banijay International, a Mexican adaptation is lined up for TV Azteca early in 2014, while ATV's Turkish version and a version to air in Croatia on Nova will also premiere next year. The format is also being sold across the Middle East, where Banijay International is planning for a pan-regional production.

"*Opposite Worlds* is a big production and requires a large scheduling commitment, so we have found that for all of our licensees so far, there has been a long development period [for] pre-production and then sometimes a wait until there is sufficient space in the schedule to do the program justice," explains Burkhardt.

The series will be Syfy's first entry into the live entertainment space, with the network slotting two episodes weekly – the first to feature what went on in the prior week and the second, featuring the elimination element of the series, to be live. Syfy president Dave Howe tells *realscreen* that the net was keen to enter the live arena and the Chilean format offered a perfect opportunity.

"Live is the holy grail of urgent viewing," he says. "From a social media perspective that's what you want in terms of generating conversation around what's going on in the show and from an ad sales perspective, advertisers rightly recognize that with anything that's live, there's no excuse to time-shift or DVR it so you're more likely to stick around during the ad breaks.

"What we truly want to achieve is that appointment-to-view event," he adds. "Once you're involved in it, you really do need to be coming back and finding out what the next chapter of the story is as it unfolds."

Another element built into the format to engage audiences is the interactive component, which, outside of standard viewer voting, varies across territories, according to Burkhardt.

"Some audiences are sophisticated and demanding when it comes to interactivity, while others prefer a more passive experience," he says.

"Traditionally, interactivity is pretty unsophisticated and usually involves some element of voting or quizzes," says Howe. "We really want to allow viewers to influence the stories in the show."

And what made the format the right fit for Syfy? "Fundamentally, its premise is science-fiction – past versus the future, the stone age versus the space age," says Howe. "It's a social media experiment, and I think something about that taps into something far beyond traditional reality series game play."



Burkhardt



Howe

SLOW TV COMING TO THE U.S.

LA-based indie LMNO Productions has acquired the U.S. remake rights to Norwegian public broadcaster NRK's Slow TV format, from distributor DRG.

The format, which debuted on NRK in 2011, uses fixed cameras to continuously film and air a single event, such as a seven-hour train ride, 18 hours of salmon fishing, and a 134-hour cruise along the Norwegian coast, in real time.

On November 1, 1.3 million people tuned in to watch NRK's *National Knitting Evening*, a 12-hour live event featuring people knitting and talking about knitting.

"In a world where everything moves so fast, it was refreshing to find something so captivating that you did not want to look away from it," said Lori Rothschild Ansaldi, LMNO's senior VP of development,

in a statement. "LMNO is constantly looking for very loud, distinctive formats and characters, and we believe we have found just that with the Slow TV concept."

"Slow TV is a thoroughly audacious TV format; it goes against the grain," added Andrea Jackson, DRG's managing director of acquisitions and formats. "This is for a broadcaster that wants to do something totally different in a headline-grabbing way."

NRK recently renewed its first-look deal – originally signed in March 2011 – with DRG. The company's unscripted formats include *Never Ever Do This At Home*, *My Celebrity Boyfriend* and *Teenage Boss*.

LMNO's credits include *I Get That A Lot* for CBS and *The Little Couple* for TLC. **Kevin Ritchie**

Norwegian public broadcaster NRK has pioneered the Slow TV format by airing such things as a 134-hour cruise along the Norway coast in real time.



Swedish pop star Eric Saade (left) and *How To Be* host Björn Kjellman will switch roles in a variation on the typical celebrity interview show format.

TV3 TAKES HOW TO BE

Swedish channel TV3 has tapped Mastiff to produce eight episodes of Armoza Formats' celebrity interview show format *How To Be*, hosted by local actor Björn Kjellman.

The Swedish version of the primetime series premiered in late October, with guests set to include opera singer Marlena Ernman, chef Leif Mannerstrom, and pop star Eric Saade.

How To Be was developed by Artza Productions in collaboration with Armoza Formats.

In the show, the host and celebrity switch roles, with the celebrity asking personal questions that they likely wouldn't have answered in a regular interview.

"We are very pleased with the outcome of the show – both in terms of quality and uniqueness, and we're very excited to finally be able to launch the show here in Sweden," said Martin Akander, acting head of programming at Viasat's MTG TV Scandinavia, in a statement.

Avi Armoza, CEO of Armoza Formats, added: "The format gives audiences a clear view in to the psyche of the people who fascinate us most – actors, athletes, politicians and public figures – and allows them to tell all, making some compelling TV in the process." **Kelly Anderson •**

The world according to Karl

BY KEVIN RITCHIE

Karl Pilkington traversed the globe over three seasons as the star of *An Idiot Abroad*, a travel series created and produced by comedians Ricky Gervais and Stephen Merchant. In the series, the 41-year-old is styled as an obstinate everyman who reluctantly leaves his cushy life to endure an often cruelly comedic bucket list of globetrotting scenarios dreamt up by his famous friends.

The show has given Pilkington – who rose to prominence on Gervais's satellite radio show, podcast and animated HBO series – celeb status in the UK and cult status in the U.S. For his fourth series, the five-episode *The Moaning of Life* (produced by Me & You Productions and RoundED Productions for Sky1 and distributed internationally by BBC Worldwide), Pilkington took the reins from Gervais and Merchant and conceived a travel series in which he ventures forth to learn how other cultures handle life's big subjects – birth, marriage, happiness, vocation, death.

What perspective has traveling given you on your life back home in the UK?

It's really weird because I can be in a mad situation in the middle of nowhere with some tribe or something and three days later I'm back at home and me girlfriend's going "We haven't got any milk in." So even though all this mad s***s been going on, a few days later I'm back

into my routine and it goes to the back of my mind. There's no life-changing moment for me in any of this. They're all experiences that I won't forget, but I'm set in me ways a bit.

A lot of programs these days are about celebs going on a 'life journey' and they're cryin' at the end of it. People need to know this is not that sort of program. It's not like *Who Do You Think You Are?*, where people are crying over a great-great- great-great-granddad they never met. Things like that annoy me. If you're crying about a great-great- great-great-granddad then you'd have to cry about everyone.

But what about giving in to the emotion of a particular moment?

I haven't got that in me. Swearing is a thing I do and it annoys me because I swear too much, but that's my release. I go, "F***in' hell," but I don't get that emotion bit. It can be a problem. Some people are so used to seeing that on the telly so when I just go "F***in' hell," they find it odd. That's when they say it's a made-up program or "Karl's acting," or something. We're not all like the people you normally see on the telly.

So people don't change as dramatically as TV would have us believe.

I had no plans on changing. What I was planning on doing was seeing if any of these topics would make me understand a bit more – like the marriage episode. I've been with me girlfriend for about 20 years but we're not married. I don't see the point.

Do you have goals you've always wanted to achieve that you can now that you're successful?

No, I've never had a plan. I think it's about disappointment. Like, don't aim too high because it might not happen. Whereas I just sort of plod along, see what doors open, stick my head in and go, "Is this any good? Oh, I don't fancy that." I did *An Idiot Abroad* and said, "Never again." After a time you go, "Actually it was quite good. I'll do another one." People keep saying at the end of interviews, "Are you doing another one?" Well, f***in' hell! I haven't even unpacked yet! Give us a chance. •

Karl Pilkington, fresh from traveling the world in *An Idiot Abroad*, tackles the big questions in *The Moaning of Life*.



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